

GUIDELINES

EL PUEBLO VIEJO DISTRICT SANTA BARBARA, CALIFORNIA

CITY OF SANTA BARBARA
COMMUNITY DEVELOPMENT DEPARTMENT

1995 Revised Edition

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CONTENTS

Purpose.....	4
Background.....	6
The Historic Structures Ordinance.....	7
Architectural Guidelines.....	8-22
A. Architectural Character and Building Descriptions...	8
B. Signing.....	20
C. Lighting.....	20
D. Landscape Architecture.....	21
E. Paseos.....	21
F. Arcades.....	22
G. Other Architectural Styles.....	22
H. Public Art.....	22

Appendixes

Appendix A: City Charter Section 817

Appendix B: Chapter 22.22 Historic Structures Ordinance.....

Appendix C: List of Historic, Specimen and Landmark
Trees in El Pueblo Viejo Landmark District

Appendix D: List of Principal 19th Century Adobes within
the District.....

Appendix E: List of Notable Arcades.....

Appendix F: List of Traditional Plant

Materials Recommended for El Pueblo Viejo.....

Appendix G: Expanded List of Details and Points of
Consideration for Buildings in El Pueblo Viejo...

Appendix H: Further Readings.....

Publication Background and Acknowledgements.....

PURPOSE

These guidelines are intended to assist the public in the Historic Landmarks Commissions review process by clarifying the design criteria and procedures for El Pueblo Viejo District. These guidelines will be the basis for decisions of the Historic Landmarks Commission. They are intended for use by architects, designers, property owners, tenants, residents, government agencies, and the general public, to help comply with City of Santa Barbara Charter, and Municipal Code Chapter 22.22, the historic structures ordinance.

Procedures for Historic Landmarks Commission meetings are set forth in a separate document, approved by the Commission and City Council, entitled "Historic Landmarks Commission Rules and Procedures."

BACKGROUND

Since the establishment of the Presidio and the Mission at the end of the 18th century, the City of Santa Barbara has enjoyed a reputation for its distinctive architectural character. This character has been enhanced by the consistent review of new or remodeled buildings to assure the sensitive relationship between historic older structures and new buildings. While the buildings of each decade express their own times, the continuance of Santa Barbara's Hispanic architectural tradition has created a sense of specific place. This Hispanic architectural tradition has been inspired by buildings designed for similar climatic conditions along the Mediterranean Sea, particularly in Andalusia in Southern Spain, and in early Southern California.

The successful adaptation of these architectural forms, using simple materials and light colors, has resulted in the achievement of an architectural harmony that gives Santa Barbara its own distinction. This harmony has been continued by a working relationship between the community and the designers of the buildings.

The City of Santa Barbara was one of the first communities in the United States to conceive of historic preservation as an integral element in the planning process. At first this concept was pursued by civic groups--The Plans and Planting Committee of the Community Arts Association and the Architectural Advisory Committee -- both of which were formed in 1922. Their efforts were augmented in 1923 by the official establishment of a City Planning Commission, and in 1925 by the organization of a City Architectural Board of Review (1925-26). In 1947, a new City Architectural Board of Review was founded. In 1960 the Advisory Landmark Committee was created to aid in the review process for the newly created El Pueblo Viejo district. In 1977, with the adoption of a new Historic Structures Ordinance, the Advisory Landmark Committee was replaced by the Landmarks Committee. In 1993 the City Charter was amended to create the present Historic Landmarks Commission, and to insert the designation of El Pueblo Viejo. One of the principal duties of the Commission is to review projects within El Pueblo Viejo Landmark District, which now encompasses the original historic core of the City, the areas around the Mission, the oceanfront, and the scenic entrances to the City (see accompanying map).

Historically, precedent may be found for aesthetic controls in Roman and Parisian laws of antiquity and within our Hispanic tradition in the "Laws of the Indies." In 1910 the United States Congress created the Fine Arts Commission to preserve the dignity of the national monuments in Washington D.C. In 1937 the Louisiana Constitution was amended to preserve the New Orleans Vieux Carre District. In 1954 the United States Supreme Court resolved any doubts over laws of an aesthetic nature in the case of *Berman vs. Parker*, ruling that a legislature may determine that a city shall be beautiful as well as healthful.

In 1915 the Panama-California Exposition in San Diego helped to inspire a California Spanish colonial architectural revival in which Santa Barbara, with its substantial colonial inventory, enthusiastically shared. This was accelerated in Santa Barbara during reconstruction following the destruction and damage to many downtown buildings by the 1925 earthquake.

THE HISTORIC STRUCTURES ORDINANCE, THE DISTRICT, AND THE CITY CHARTER (See Appendices A and B for reference.)

The City's first Historic Structures Ordinance was adopted in 1960. In 1977 a new comprehensive ordinance was adopted which replaced the former Advisory Landmark Committee with a new Landmarks Committee appointed by the City Council.

At that time, the boundaries and design goals for El Pueblo Viejo District were revised, and the new ordinance also provided for additional Committee responsibilities to promote the historic aspects and character of the City. In 1993 the El Pueblo Viejo Landmark District was placed in the City Charter.

The purpose of El Pueblo Viejo Landmark District is to preserve and enhance the unique heritage and architectural character of the central area of the City which developed around the Royal Presidio, founded in 1782, and which contains many of the City's important historic and architectural landmarks. In addition to the preservation of these landmarks, the cohesiveness of the area is achieved by regulation of architectural styles used in new construction as well as the exterior alteration of existing structures. The area around Mission Santa Barbara is also included.

The Charter of the City of Santa Barbara as well as the specific ordinance provisions devoted to El Pueblo Viejo are the law governing architectural styles within the district. Hence, any alteration shall be compatible with the Hispanic tradition as it has developed in the City from the later 18th century with emphasis on the early 19th century 'California Adobe' and 'Monterey Revival' styles, and the 'Spanish Colonial Revival' style of the period from 1915 to 1930.

ARCHITECTURAL GUIDELINES

No written ordinance or set of guidelines can detail fully all aspects of the design criteria of El Pueblo Viejo District. While the following guidelines and their accompanying illustrations will help answer specific questions about Santa Barbara's Hispanic architectural tradition, one of the most valuable ways of understanding that tradition is to walk through central Santa Barbara and observe the designs of the buildings, their details, and their relationship with one another.

It is not the objective of these guidelines to suggest open imitations of any existing examples of architecture within the district, or elsewhere. They should be used as guides to assist in a creative continuation of architectural design within the framework of the City's Hispanic tradition.

A. Architectural Character and Building Descriptions:

In moderate climates such as those found along the Mediterranean Sea, in Mexico and the coastal region of Southern California, similar architectural forms have developed. Climate and historical tradition have encouraged the use of similar building materials: stone, stucco surfaces for walls, terra cotta floor and roof tiles, and a limited use of milled lumber. This tradition tends to convey a vernacular hand made quality in its overall design and details, resulting in simple forms articulated by design orientation relative to strong sunlight. The buildings exhibit broad expanses of stucco surfaces, deep reveals, porches, arcades and red-tiled roofs. Buildings also have weather protecting colonnades and wall extensions to enclose garden spaces, and are sensitively situated with a respect for the site and natural topography. Other features include low-keyed traditional colors, exposed stone and woodwork, Spanish/Mediterranean inspired ironwork, canvas, benches, fountains, arbors, signing, lighting, traditional paving and landscaping. Site planning is often characterized by enclosed patios and interior courtyards with somewhat formal planting. Pools, ponds and fountains of traditional plan and form often have axial relationships to the structures and/or the fenestration of the building. The design of parking lots and various utilitarian structures (including trash enclosures) should reflect the Spanish tradition.

1. El Paseo, 1922-24, 1928-29 CasaDe la Guerra, 1819-1827

On East De la Guerra, State and Anacapa Streets, James Osborne Craig, Mary Craig, Carleton M. Winslow; Lulah Maria Riggs, 1963-65 State Street entrance.

El Paseo and Casa De la Guerra are an excellent case study of Santa Barbara architectural tradition because of the way in which important buildings of different historical periods have been successfully brought together. The informal pattern of five separate entrances which lead to the central patio is utilized by tourists and shoppers. The atmosphere for shopping is achieved by the blending of many architectural elements into a harmonious complex of shops, restaurants, offices and galleries fronting on exterior streets and interior courts.

The pedestrian scale, which is a characteristic rarely attained in the urban setting, is apparent in El Paseo's near residential dimension. Passageways, stairways, balconies and the central patio all serve to enhance the pedestrian scale.

The El Paseo complex exhibits restrained use of materials and textures. Two-piece Mission roof tile with its colorful terra cotta texture and irregular pattern is placed against white stucco walls. The walkways are red tile or sandstone.

Wrought iron window grilles, balconies, and handrails cast shadows on plain wall planes, emphasizing the importance of white stucco as a background to accentuate the variety of architectural detail.

Walls have been thickened to convey a feeling of masonry construction. Windows and doors are recessed and many of the larger openings are colonnaded. Corners are softened, and a variety of different forms of arches have been employed, as well as openings with flat lintels.

Landscape design provides color, shade and contrast through use of vines, shrubs, lawns and fruit trees. Occasionally plant material is placed in large ceramic pots. Maintenance and trimming add to the unique character.

Traditionally, signing and graphics in El Paseo are tastefully designed and restrained. Here is the intimate spirit of El Pueblo Viejo atmosphere, with pedestrian spaces contained in flowing forms by varied architectural elements.

The historic, early nineteenth century Casa De la Guerra is an authentic Spanish Colonial adobe to which were added portions of El Paseo. The adobe, owned by a preservation organization, is being restored and interpreted to the mid-nineteenth century period of De la Guerra family ownership.

2. Characteristic Streetscape: Janssens/Orella/Birk Building, Santa Barbara Savings, 1029 through 1035 State Street. Edwards, Plunkett and Howell: Edwards and Plunkett; Howell & Arendt

At the southwest corner of State and Figueroa Streets are a group of four commercial structures. They were designed and constructed at separate times but with a design sensitivity for the overall composition. The buildings are enhanced by the State Street Downtown Plaza. Wide decorative sidewalks, street furniture, lighting and landscaping enhance the pedestrian scale.

The former Copper Coffee Pot restaurant, with its small patio, is oriented toward the street and pedestrians. Above the patio and sidewalk is a wrought iron balcony, providing a wider view of the Plaza's activities. Specimen plantings accent the building and patio, providing shade and shadow relief against the white, smooth stucco walls. The building was constructed in 1927 and designed by Edwards, Plunkett and Howell. Its northeast portion, formerly a cutlery shop, dates from 1915, with subsequent alterations.

The former Santa Barbara Savings building, located at 1035 State Street, is an example of Santa Barbara's Spanish Colonial Revival tradition. On the State Street facade, the tall arch identifies the main entrance and allows natural light to illuminate the interior. The tall arched openings along Figueroa Street are well scaled to the building.

Rectangular-shaped second floor windows add unity by complimenting the arched openings beneath. The eaves, comprised of curving copper gutter supports, contrast with the exposed and irregular pattern of the Mission tile roof. In 1957 an addition was made to the State Street elevation and is undetectable as such. The detailing, color, fenestration and proportions work together to

compliment the adjacent buildings. The original structure was constructed in 1930 and designed by Edwards and Plunkett. The later addition was designed by Howell and Arendt.

3. Santa Barbara County Courthouse Block bounded by Anacapa, Figueroa, Santa Barbara and Anapamu Streets. 1927-1929 William Mooser Company, Wilmer Hersey, Community Drafting Room; Ralph Stevens, Landscape Architect.

This complex of buildings, which constitutes one of Santa Barbara's major landmarks, is graceful, sensitively sited and impressively landscaped. Massing, major and minor detail elements are exemplary of design consistency. While much of the scale is public and monumental, the structure has been broken up into distinct separate parts, so that it reads as a "village." Within and without, the building and its grounds provide an extensive inventory of Spanish and Moorish design elements. Sensitive planning brings the outside world of Santa Barbara and its environs inside without in any way compromising its security. The 1927-29 building acknowledges its 1870's predecessor through the suggestion of the foundation of the older building in the sunken north courtyard, and the retention of the earlier sandstone walls adjacent to the public sidewalks. The large arch with its adjacent tower gives entrance to the gardens, framing a stand of specimen redwood trees and, beyond, a view of the Riviera hills and mountain backdrop.

4. Medical Offices - 1927 Edwards, Plunkett and Howell
1513-1515 State Street

This suite of medical offices presents residential character both internally and externally from State Street. The low graceful arched entrance into the central courtyard carefully frames a view of fragments of the buildings and of the garden beyond. Wood eaves, rafter-tails, and wrought iron treatment are effectively handled.

5. Meridian Studios and Lugo Adobe - Ca. 1830; 1923 & 1925 George Washington Smith and Carleton M. Winslow.
112-116 East De La Guerra Street.

The Meridian Studios were designed to compliment the small nineteenth century Lugo Adobe. The studio buildings, oriented to the north, are in fact simple rectangular volumes, given character by their proportions, fenestration, color and landscaping. The north-facing large studio windows allow cool natural light to flood the interior spaces. The complex is a notable example of creative site planning, and a demonstration that architectural character appropriate to El Pueblo Viejo need not be elaborate or expensive. Though different in character, the two-story structure to the west, (added by Carleton M. Winslow in 1925) completes the group of earlier studios and the Lugo Adobe.

6. Theatres

Lobero Theatre 1924 George Washington Smith (with Lutah Maria Riggs)
33 East Canon Perdido Street

The Lobero Theatre is set back from the adjacent streets. The landscaped area suggests the public nature of the building, and contrasts it with surrounding sidewalk-abutting buildings. The stepped arrangement of the entrance loggia, the auditorium, and of the stage house contain the building's mass and help to make the building appear smaller in scale. The exaggerated scale of the base and the cornice of the stage house play a visual game of scale between that which is public and that, which is more vernacular. Although uneven and worn, brick paving successfully functions as gathering space before and after performances.

Arlington Center for the Performing Arts 1930-1931 Edwards and Plunkett; 1986 patio lounge
Grant, Pedersen, Phillips
1317 State Street

The Arlington Theatre, together with the Courthouse, is the most distinctive skyline building within El Pueblo Viejo District. The building itself is large and massive, hence it was carefully placed in the center of a city block. Pedestrian walkways from State, Victoria and Sola Streets (paseos) effectively link the main entrance to the streets through lower adjacent buildings. The theatre's massive walls, punctured with small articulated openings, convey an authentic Spanish Colonial/Andalusian adaptation. The pattern of the fenestration of windows and other elements does not necessarily align but was designed to create a balanced facade. The leading edge course of the Mission tile roof undulates so that the shadow on the adjacent wall creates a varied visual termination and accompanying shadow pattern. Wrought iron lanterns on the exterior light the entrances, including the west stage house door which is designed with wrought iron hardware and wood planking.

7. National Guard Armory 1937-1938 Edwards and Plunkett
700 East Canon Perdido Street

The design of the low tower of this building indicates how a form may successfully continue the city's Hispanic tradition, and at the same time appear contemporaneous (of the mid-1930s). Features to be noted are the wrought iron window grilles, the hardware on the large door openings, and the arcade on the south facade that has been carefully balanced with its roof mass.

8. Santa Barbara Historical Society Museum and Library 1965
Robert Ingle Hoyt
136 East De la Guerra Street

The Historical Society Museum is representative of a colonial adobe tradition. Its design hints at its public purpose, though scaled larger than a dwelling and smaller than a Mission church. Particularly impressive is the south fountain-oriented courtyard, and the sparse landscaping suggests what Spanish and Mexican Santa Barbara was like in the early nineteenth century.

9. Santa Barbara City Fire Station #3 1929 Edwards, Plunkett and Howell
415 East Sola Street

The two-story structure is located in a residential area; however, the building, through its domestic scale and fenestration, blends with the neighborhood but still retains its identity as a public building. The exterior curved stairway with its stucco form and wrought iron detailing compliments the wood projecting balcony. The truck doors are recessed and do not dominate the overall composition.

B. Signing:

In El Pueblo Viejo, signs should be designed to enhance the special character of the district and the buildings on which they are placed. Lettering over ten inches in height is not allowed except under conditions described in the Sign Ordinance. Contemporary finish materials such as plastic, aluminum, and stainless steel are not acceptable. Internally illuminated signs are not permitted, except backlit signs. Lettering in the Spanish style is preferred, though company logos can with sensitivity be included in the signing. Lighting of signs should be carefully considered and should be unobtrusive, with visible fixtures being of appropriate style. To facilitate the process, review of signs within the El Pueblo Viejo District has been delegated to the Sign Committee.

The following types of signs are encouraged:

1. Projecting signs on wrought iron brackets. They may be painted or carved and painted. Gold leaf may also be used.
2. Pinned-off metal or wooden letters applied to the wall.
3. Signs painted directly on the wall or window.
4. Replicas of three dimensional objects, such as a fish, a pair of scissors, a watch, etc.

Examples of appropriate signs can be found in El Paseo, at the Meridian Studios, and painted on the Courthouse walls. Certain signs in Paseo Nuevo and at other downtown businesses have been commended by the Sign Committee.

C. Lighting:

The use of wrought iron lanterns is encouraged. Lighting should be designed as an integral part of the overall building design and in character with the period that the building represents. It should be considered early in the design stages. Care should be taken to avoid overlighting.

Historically, exterior lighting was used sparingly. It was used for a purpose such as lighting entrances and corridors. Traditionally, lighting was never used to illuminate building facades.

The lighting from exterior lanterns and lamps should be of low intensity within the white-lite color spectrum. Lighting shall have a color rendering index (CRI) of 70 or better. Kelvin temperature of 3000 is preferred. When using lantern-type lighting, the inside of the fixture is as important as the outside. The appearance of a bare bulb may detract from the lighting design and defeat the purpose of a lantern.

Plans should contain complete lighting details with the type of fixture and intensity noted. Recessed soffit lighting and ground lights should be designed in a Hispanic manner.

D. Landscape Architecture: (see Appendix F for list of traditional plant materials)

The Hispanic/Mediterranean tradition is one which relies on the design of the landscape as much as that of the buildings. Santa Barbara's interpretation of the Hispanic/Mediterranean landscape architectural tradition has been drawn from three sources: that of Spain, the Moorish tradition of the Iberian Peninsula and of North Africa, and that of Italy (with an overlay of how these traditions were interpreted in California during the teens and twenties of this century). The design of these gardens relied on a play of symmetry of elements, axes, cross axes, termination of vistas, interruption by features such as fountains, etc. Externally, this tradition tended to be sparse in vegetation, whereas the enclosed courtyards or patios often exhibited a wide array of tropical and semitropical plants. Water features in the way of fountains and narrow water channels often occur. With the general scarcity of water in the Mediterranean region, these water features were traditionally designed to use only the smallest amount of water.

Landscape elements include not only planting, but also such elements as arbors, trellises, ponds, fountains, walks, pavilions, curbs, light standards, benches, sculpture, wall graphics, hedges, lighting, boulders of appropriate character and placement, masonry garden walls (free-standing or retaining), tile and stone paving, textured and patterned colored concrete paving, wood fences, gates, ironwork fences and railings, and garden pots, urns and sculptural figures. Garden ornaments such as carved or cast-stone birdbaths, tables, benches and sculpture may be incorporated into a project.

Careful attention should be given to the type and placement of plant materials and hardscape elements in order to parallel the architectural time periods described in these guidelines. Where possible, hardscape elements should be given a patina simulating age.

Because specific elements in the landscape such as asphalt pavement, utility vaults, backflow prevention devices, trash receptacles and loading zones may not be compatible with the period, the site plan development should be devised to integrate and conceal such elements.

The success of a landscape composition within El Pueblo Viejo is dependent upon the consistent use of landscape elements that are appropriate; plant materials should also follow this criterion. Variegated species are not encouraged. It is not by accident that certain plants are effective in complimenting the architectural forms of the El Pueblo Viejo District. Many such plants have had economic, social, agricultural, medicinal and environmental applications.

Some general comments regarding plantings are as follows:

1. The general use of a formal balanced planting layout (i.e. with symmetrical plan forms, axis use, etc.) is encouraged.
2. Informal or asymmetrical plan layout may in some cases be appropriate, and may be combined with formal plan layout.
3. Environmental factors (i.e. provision of deciduous trees to allow for summer shade and winter sun on southwesterly exposures) should be taken into consideration.

4. Horticultural aspects to be considered include soil type, water availability, type of maintenance available, etc.
5. Use of annual flowerbeds and topiary may be considered.
6. Use of the espalier form for trees and shrubs may be appropriate.
7. Low water use plant material is highly encouraged.

E. Paseos: (See Figure 2 for location of existing paseos)

Paseos (pedestrian walkways) are a series of connecting private and public walkways joined to streets, open plazas, courtyards, cafes and shops through the central portions of city blocks. They sometimes serve as connectors between parking facilities, the State Street Downtown Plaza, and the principal streets.

In Santa Barbara, planned paseos came into existence in the early 1920s. They have traditionally been an important means of pedestrian circulation through El Pueblo Viejo. Because of the pedestrian orientation of the paseos, they promote human scale within the downtown area, provide a pleasant experience for the user, and open up an increased number of facades of commercial buildings.

The paseo system has been created over the years through the efforts of the property owners who have recognized that these areas are important to customer convenience and aesthetic compatibility and continuity. The City has contributed to the system in the development of public parking facilities which include paseos.

The Historic Landmarks Commission considers paseos essential elements within El Pueblo Viejo District and encourages their further development. Santa Barbara's Paseo System exists as a result of cooperation and goodwill between the property owners and the City.

The Paseo Plan is an important component of the Circulation Element of the General Plan. The Paseo Plan promotes increased pedestrian access in the downtown area, which also supports economic vitality. The Paseo Plan includes implementation strategies for improved signage, enhanced walkways, increased linkages between transportation modes, better access from parking lots to commercial areas, and identification of opportunities for new walkways.

F. Arcades:

The practice of covering walkways with arched and flat linteled porticos for shade and protection from inclement weather has occurred throughout El Pueblo Viejo. The Historic Landmarks Commission considers these arcades an important element in the district and encourages their further development. Plans to encroach over public walkways must be approved directly by the City Council after review and recommendation by the Historic Landmarks Commission. The enclosure of existing arcades is discouraged.

G. Other Architectural Styles:

While the Hispanic tradition of architecture is required by ordinance, it is recognized that other historic architectural styles exist within El Pueblo Viejo District. These styles include Italianate, Eastlake, Queen Anne, Craftsman, and Colonial Revival. In certain cases a building may represent an example of period architecture that is a distinctive part of the cityscape. If the building has been designated a Landmark or a Structure of Merit, the Historic Landmarks Commission may approve non-Hispanic additions to or restoration of the structure within its original style. These designation processes are outlined in the ordinance (Appendix B).

H. Public Art (Within El Pueblo Viejo District):

Public Art (sculpture, murals, mosaics, tilework, etc.) is that art which is visible to the public whether on public or private property. Public Art within the district should reflect the historic nature of the district, namely that based upon the Spanish/Mexican Mediterranean traditions.

All art (including public art) has of necessity a point of departure, a point of reference; and within El Pueblo Viejo District the artist is encouraged to look back to the art traditions developed in the late 18th and early 19th century in Alta California (Native American of the region, Mexican and Spanish), as well as the vernacular forms of Mediterranean world. This is a rich array of traditions, and is highly relevant as a contemporary source.

If there is a desire to introduce a non-Hispanic/Mediterranean example of art, then great care should be exercised in designing its setting. The setting must be strongly historical - whether introduced via hard or soft scape elements (or a combination of both).

Appendix A

CITY CHARTER SECTION 817

Section 817. Historic Landmarks Commission. Powers and Duties.

There shall be an Historic Landmarks Commission consisting of nine (9) members. Commission members shall have demonstrated knowledge of the history and architecture of the City of Santa Barbara. Notwithstanding Section 802 of this Charter, up to four (4) members of the Commission need not be electors of the City, and may be non-residents. At least two (2) members shall be licensed architects, one (1) member shall be a professional architectural historian, and one (1) member shall be a licensed landscape architect. In addition, there shall be one or more members who may not qualify for the above categories and who shall represent the public at large.

The Historic Landmarks Commission shall have the power and duty to:

(a) Recommend to the City Council that certain structures, natural features, sites or areas having historic, architectural, archaeological, cultural or aesthetic significance be designated as a Landmark;

(b) Designate certain structures or objects having historic, architectural, archaeological, cultural or aesthetic significance as Structures of Merit;

(c) Review and approve, disapprove, or approve with conditions, plans for exterior alteration, demolition, relocation, moving, or construction of or on (1) any structures or real property within El Pueblo Viejo Landmark District, (2) any structures or real property within any designated Landmark District, (3) any additional property authorized by action of the City Council; (4) a designated Landmark. The area described in Section 22.22.100 of the Santa Barbara Municipal Code as it exists at the time of this amendment shall comprise El Pueblo Viejo Landmark District. Its boundaries may be expanded by the City Council through the adoption of appropriate ordinances. Any applicant may appeal in writing to the City Council from any action or decision of the Historic Landmarks Commission, whereupon the City Council may approve, conditionally approve or disapprove such application and the decision of the City Council shall be final. Any structure, natural feature, site or area owned or leased by any public entity shall not be subject to the provisions of this Section with the exception of those owned or leased by the City unless the City Council determines in its discretion that such review is unnecessary;

(d) Perform such other functions or duties, not inconsistent with this Charter, as may be prescribed by ordinance. (Approved by election held November 2, 1993; effective November 29, 1993.)

APPENDIX B

CHAPTER 22.22 HISTORIC STRUCTURES ORDINANCE

Sections: (from Municipal Code)

(Insert 22.22)

APPENDIX C

List of Historic, Specimen and Landmark Trees in El Pueblo Viejo

Historic Trees

a. The "Moreton Bay Fig Tree" (*Ficus macrophylla*), located at the intersection of Chapala and West Montecito Streets.

b. The "Arlington Silk Oak" (*Grevillea robusta*), located at 1309 State Street.

c. Four Large Olive Trees (*Olea europaea*), located at the northeast corner of Garden and Los Olivos Streets.

Landmark Trees

a. The "Norfolk Island Pine Tree" located at 110 West Carrillo Street, commonly known as the "Tree of Light".

b. The great "Moreton Bay Fig Tree" - above.

APPENDIX D

List of Principal 18th and 19th Century Adobes Within the El Pueblo Viejo District:

***El Cuartel, 1788** 122 East Canon Perdido Street

***Canedo Adobe, c. 1788** 123 East Canon Perdido Street

Santiago de la Guerra Adobe, c. 1812 110 East De la Guerra Street

Covarrubias Adobe, 1817 715 Santa Barbara Street

Casa de la Guerra, 1819-27 11-19 East De la Guerra Street

Buenaventura Pico Adobe, c. 1820 920 Anacapa Street

Historic Adobe, c. 1825 715 Santa Barbara Street

Gonzales-Ramirez Adobe, 1825 835 Laguna Street

Hill-Carrillo Adobe, 1825-26 11 East Carrillo Street

Lugo Adobe, c. 1830 114 East De la Guerra Street

Gaspar Orena Adobes 1849 and 1858 27-29 and 39 E. De la Guerra Street

Rochin Adobe, 1856 820 Santa Barbara Street

Cordero Adobe, c. 1855 906 Garden Street

*Original portion of the Royal Presidio. Now a part of El Presidio de Santa Barbara State Historic Park.

APPENDIX E

List of Notable Arcades

1. **Santa Barbara City Hall** De la Guerra Plaza

- | | | |
|----|---|-------------------------------|
| 2. | El Paseo's Anacapa Arcade | 813 Anacapa Street |
| 3. | Former Santa Barbara Clinic Building | 1421 State Street |
| 4. | Wells Fargo Bank | 1036 Anacapa Street |
| 5. | Railroad Station | 209 State Street |
| 6. | National Guard Armory | 700 East Canon Perdido Street |

APPENDIX F

List of Plant Materials Recommended For El Pueblo Viejo

The following is a list of plant materials recommended for use within the El Pueblo Viejo Landmark District. The list is intended to provide landscape architects with suggested palette of plants which is compatible with the required Hispanic design tradition established by the Historic Structures Ordinance.

In the context of general landscape design guidelines, it is suggested that all of the plant materials proposed for use within the landmark district meet at least one of the criteria:

1. Consistency with general comments of Historic Structures Ordinance. (See Appendix in these Guidelines.)
2. Compatibility with the "California Adobe" and "Monterey Revival" architectural styles and the "Spanish Colonial Revival" style of the period from 1915 to 1930.
3. Compatibility with a design style which is considered "Mediterranean" in character.
4. Utilization of plant species which already exist within the historic district

This list is intended only as a guideline and it is recognized that other plant materials not indicated here may also be suitable for use within El Pueblo Viejo.

TREES

Botanical Name

Common Name

(Insert new alphabetized plant list)

APPENDIX G

Expanded List Of Details and Points Of Consideration For Buildings and Landscaping in El Pueblo Viejo.

1. General Considerations:

a. Within the district those architectural forms which have evolved out of the Hispanic/Mediterranean tradition will be utilized to maintain and enhance the unique architectural character and special sense of place which the City of Santa Barbara enjoys.

b. In order for the above to be realized, urban form, architecture and landscape architecture should be created which will convey a sense of unity of the old with the new, and at the same time encouragement will be given to creative interpretations within Santa Barbara's Hispanic architectural tradition.

c. Those elements of Hispanic designs should be cultivated which will be recognized by the citizens of Santa Barbara and visitors to the City.

2. General Site Considerations:

a. Planning concepts should harmonize with Hispanic architectural design as to size, bulk and scale. The placement of buildings on site, street configurations, and pedestrian spaces should reflect a traditional Hispanic form. This form can either be classical and symmetrical, for grand spaces, or small, irregular and asymmetrical, for intimate spaces. Grand spaces would be limited in Santa Barbara because of the size of the city.

b. Hispanic urban elements such as paseos, courtyards, plazas, and sidewalk arcades should be incorporated in projects wherever possible.

c. At the ground level, walkways, driveways, and other horizontal surfaces should be of brick, stone, tile or other compatible materials realized in appropriate historical patterns.

d. Typical sense-stimulating elements that are found in Spain and Mexico such as the sound of water in a fountain and the scent of flowering trees, fruit trees, and flowers should be encouraged. This amelioration of the cityscape is necessary to achieve a total Hispanic atmosphere.

3. General Design Considerations:

a. The buildings are to be designed so that their surfaces convey a visual suggestion of masonry construction.

b. The volumes which compose a building shall be broken up subtly into smaller units so as to better relate to the physical scale of Santa Barbara.

c. The surfaces of the buildings should be dominated by light colored stucco, articulated by deep recessed openings, by a judicious use of such traditional features as balconies, decorative moldings, cornices, columns, piers, pilasters, light fixtures, awnings, decorative tile, accent colors and signing; also by the patterns and color of adjacent foliage.

d. Roof forms should relate primarily to building forms, to the stucco surfaces and related walls, and make a positive contribution to the roofscape of the City. Imitation fireproof wood shingles may be employed in examples inspired by California's Monterey tradition. Rooftop

mechanical equipment should be screened from view in a traditional manner. Red Mission cap and pan tile roofs, and traditional cornices and entablatures are the preferred solution for roof forms.

4. Specific Design Elements:

a. Volumes:

- A dominance of carefully scaled uninterrupted stucco surfaces, with traditional projections and recessions.

b. Wall Surfaces:

- To convey a structure of stone, brick or adobe through suggestion of thickness (mass).

- Stucco is the preferred surface cover; adobe and stone (in whole or part) are also encouraged where such surface material is compatible with the design of the building.

- Stucco surfaces are to be treated in a flat manner to create a relatively smooth tactile surface, suggestive of a masonry structure behind.

- Wood surfaces in the form of shiplap or board and batten may be employed in those designs relating to California's Monterey tradition.

c. Colors:

- Colors for wall surfaces should not be harsh, glaring, or bright. The traditional colors of the City are white and ivory.

- Trim colors should be dark. "Santa Barbara Blue" is a traditional color for window and door details.

- Ironwork should be treated in one of three traditional manners: hot wax technique, linseed oil technique, or painted a traditional black-green color.

d. Roofs:

- Form: simple low pitched gable and shed roofs are preferred; hipped roofs should be used only when they are related to the architectural character of the building; for example, Tuscan, Spanish Renaissance, or in versions of the Monterey style.

Flat roofs and parapets should be used only in those cases where they are a logical outcome of the building's traditional architectural style; flat roofs with parapets should not be employed in those instances when they will be visible, either from adjacent buildings or from a distance.

All flat roofs should be surrounded by a parapet which is suitably articulated by a traditional cornice and low entablature; such parapets should be of a height which will hide any rooftop equipment.

- Where two-piece cap and pan Mission tile is used on gable, shed and hipped roofs, there shall be a double starter row employed at the eave ends, and the tile wrapped in a traditional fashion around the rake gable end of the building; overhangs on the eave ends are to be articulated by appropriately scaled beam ends. Field tiles are to be laid in random or scattered fashion. Simulated wood fireproof shingles may be employed on those designs derived from the Monterey Revival tradition.

- Projecting cupolas, towers, and varied chimney forms are encouraged; in many cases such roof projections can be used to house ventilation and other heating and cooling equipment.

- When solar collectors are used, they should be either integrated into the roof surface, placed behind projecting parapets, or fully enclosed into roof wells.

e. Ground Surfaces:

- The surfaces should be broken up into appropriately scaled geometric patterns which are related to the design of the building, to the general area within which the building is located and to plantings.

- Brick, tile and stone are the preferred surface materials. Where concrete is used, it should be appropriately colored, textured, and designed in traditional geometric patterns.

- Large uninterrupted paved horizontal surfaces should be broken up so as to be closely coordinated with the design of adjacent structures.

f. Openings -- windows and doors:

- Openings should be of traditional proportions.

- Openings are to be placed as they would occur in traditional masonry buildings.

- Openings are to be designed to suggest the thickness of traditional masonry wall surfaces.

- Doors and windows which occur in the openings are to be recessed away from the outer wall surfaces.

- The material used for door and window frames, and for the door and window mullions, are to be designed, painted or stained and either to be of wood, or to be of traditional steel (iron).

- Glass areas should be broken up by mullions so that their scale is compatible with the building.

- The use of openable windows is encouraged; they should be either of casement or double hung design.

- Windows may be covered externally with appropriately designed metal grilles, or by masonry grilles integral to the surface of the building.

g. Arches:

- Full arches of appropriate scale are preferred to segmented or pointed arches.
- Generally, the arch (es) should spring from traditionally detailed columns, piers or pilasters.
- The arches and their supports should convey appropriate depth.
- Careful consideration should be given to the wall surface above the arch, so that sufficient wall surface is present between the key of the arch and the next architectural element above.

h. Lintels:

- Lintels are traditionally of stone or wood; where other materials are employed such as reinforced concrete, a suggestion should be made that the material is either stone or wood. Such suggestion can be conveyed by imprinting the grain of wood or the tactile quality of cut stone into the surface of concrete and then staining the member.
- The lintel should generally be declared as a separate member from the surrounding wall surface.
- Lintels should be supported by projecting brackets, pilasters, piers or columns.
- The thickness of the lintel should be compatible with the suggestion of masonry wall surface it is supporting.

i. Columns, Piers and Pilasters:

- These elements should be scaled, detailed and treated in a traditional design manner.
- The relation of the diameter of the column, its entasis, and its height, its base and capital is of utmost importance.
- The bases, capitals and imposed blocks should be designed so as to be compatible to the column, pier or pilaster, diameter and heights, and to the adjacent entablature, cornices and other architectural elements.

j. Cornices and Entablatures:

- Cornices and entablatures should be scaled to the surfaces and other architectural details of the structure.
- The contour of cornices and/or entablatures should be designed so that the height and width of projection will form a harmonious traditional element within the total design of the building.

k. Arcades and Loggias:

- These architectural elements are (whenever possible) to be used as utilitarian features, providing cover for entrances, and providing semi-out-of-doors corridors or passageways.
- Since arcades and loggias are a major architectural element, they should be played off against broad expanses of plain surfaces.
- Careful study should be made of the traditional ratio of proportions between the columns, the diameter and height of the columns, and the width of the arch.

l. Exterior Staircases:

- These should be compatible with the architectural character of the design; i.e., stucco balustrades and stone, brick or tile treads and risers for designs inspired by Andalusian examples; wood railings and wood risers and treads for designs which are an outgrowth of the Monterey Revival tradition.
- Purely Spanish exterior staircases visually read as a volume integral to the building.
- Monterey Revival exterior staircases visually read as an attached thin, linear and highly contrasting architectural element.

m. Metal Work:

- Metal grilles over windows and doors, as railings, as roof brackets, as awning supports should employ the traditional design play between the rectangular and curvilinear.
- All metal work, whether wrought or otherwise, should be designed with individual members of appropriate thickness- and give the appearance of hand-wrought work.
- Aluminum, anodized or otherwise, is not allowed.

n. Awnings:

- Canvas awnings should generally be designed in the traditional form of a simple angled surface, preferably open on the sides with plain or decorative valance.
- Metal supports with spear points are encouraged.
- Horizontally segmented curved awnings and domed awnings are to be avoided. Curved awnings may be used in those instances where they are appropriate to an arched opening; when used in conjunction with an arched opening, the awning should be placed within the arch so that the form and depth of the arch is still visually apparent.

APPENDIX H

Further readings, with particular emphasis on illustrations:

Andree, Herb, and Noel Young. Photographs by Wayne McCall.

Foreword by David Gebhard.

Santa Barbara Architecture From Spanish Colonial to Modern.

(Santa Barbara, 1975; and 1980).

Bissell, Ervanna Bowen

Glimpses of Santa Barbara and Montecito Gardens.

(Santa Barbara, 1926)

Conard, Rebecca, and Nelson, Christopher H.

Santa Barbara, A Guide to El Pueblo Viejo.

(Santa Barbara, 1986)

Cullimore, Clarence

Santa Barbara Adobes.

(Santa Barbara, 1948)

Gebhard, David and Winter, Robert

A Guide to Architecture in Los Angeles and Southern

California.

(Salt Lake City, 1977) Gebhard, David

George Washington Smith: The Spanish Colonial Revival in

California.

(Santa Barbara, 1964)

Santa Barbara - The Creation of a New Spain in America.

(Santa Barbara, 1982)

Hannaford, Donald P.

Spanish Colonial or Adobe Architecture in California,

1800-1850.

(New York, 1931; reissued 1990)

Morrow, Irving F.

"The New Santa Barbara," The Architect and Engineer (July 1926): 42-83.

Newcomb, Rexford

The Old Missions and Historic Houses of California.

(Philadelphia, 1925)

Padilla, Victoria

Southern California Gardens

(Berkeley and Los Angeles, 1961)

Staats, H. Philip

Californian Architecture in Santa Barbara.

(New York, 1929; reissued 1990)

PUBLICATION BACKGROUND

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ACKNOWLEDGMENTS

The Landmarks Committee began its work on architectural guidelines for the El Pueblo Viejo Landmark District in late 1976, during the period that the revised Historic Structures Ordinance was being considered by the City Council. In 1978 a draft was prepared, and comments were sought from the local architectural community and from the City Architectural Board of Review. A joint subcommittee made up of David Gebhard and Richard Achey from the Landmarks Committee and Peter Edwards and Edwin Lenvik from the Architectural Board of Review was appointed to further discuss the draft guidelines.

A public meeting on the guidelines was held in November 1979. The following year the Santa Barbara Chapter of the American Institute of Architects submitted suggestions for the guidelines subcommittee, and these were incorporated into the draft. On September 9, 1981, the Landmarks Committee endorsed the final draft and transmitted it to City Council and to other interested parties. The City Council endorsed the guidelines for use in the Landmarks Committee review process on January 12, 1982. The document received wide use, although not yet in book form. In 1987 the Committee's updated procedures were placed in a separate document and this guidelines publication was printed. When the supply was depleted, a subcommittee of the Historic Landmarks Commission worked with staff to prepare a second edition which was published in 1995.

Present and former City Planning Division Staff members who assisted with the El Pueblo Viejo guidelines included Bruce N. Thompson, Mary Louise Days, Thomas R. Giordano, Michael T. Montoya, Jaime Limón, Donald Olson, Richard A. Oliver, James M. Perry, Lawrence Auchstetter, Bruce Ambo, Terilynn Langsev, Steve Walker, V.R. de la Cruz, and David Davis.

Persons who contributed their expertise to the material in this document over the eighteen-year time period included David Gebhard, John Pitman, David Black, Helen Yost, Thomas Giordano, James E. Morris, Edward Comport, Robert Cunningham, Sydney Baumgartner, William LaVoie, Peter Edwards, Richard Achey, Edwin Lenvik, Robert Ingle Hoyt, Louise Boucher, William B. Dewey, Robert E. Johnson, Betty Gordon, Stephen Metsch, Anthony O. Days, Frederick Usher, Henry Lenny, Anthony Fischer, John Woodward, William Mahan, and Donald Sharpe. Photographers included Harriet Von Breton, Hal Boucher, David Gebhard, David Black, William LaVoie, Kathryn Masson, and John Pitman. The illustrations inside the front and back covers are by Henry Lenny.

The Santa Barbara City Historic Landmarks Commission expresses its appreciation to the City Council, to the Community Development Department -- David Davis, current director, Robert M. Tague, former director, and to all who encouraged the publication of these guidelines.